

seldom in consequence of this defect. We have included them amongst forms—such as those of pediments given in the work of Sir Wm. Chambers,—“to be avoided.” It is true, that the same objection might be made to angle pilasters, were it not that in that case there is no other form that readily suggests itself, for which we feel we have undoubted reason for preference.—The merit of a work cannot be estimated except by those who are fully acquainted with the forms which various features have heretofore taken, and who can discern the use of reason in the choice of those which have been selected, or the preference of those which have been invented. Therefore the unlearned world—speaking professionally—can never be, as many would still argue, the proper judges of works of architecture, although the art is to be used chiefly for their gratification and benefit. Where forms are selected, the true critic will expect none but the best which could by possibility be found, or that the architect thought them so, knowing the others, and being able to say why he rejected the latter. If forms are invented, criticism may be more lenient, in justice to the exertion of the faculty, but is still not rightly exercised unless guided by similar rules. A faultless work may indeed be—

—“what ne’er was, nor is, nor e’er shall be,”

but still the *standard* is perfection, or that which has formed its nearest approach, and is so in all art, yet, as we have once before urged, is constantly forgotten in what is commonly esteemed architectural criticism. Invention is the highest faculty of the artist, yet can hardly begin without acquaintance with the inventions of others. A company established in the year 1850, to form a new cattle-market in the city, would, we think, only waste its capital, and be told that other localities had been found since 1847, and would receive no pity, whatever reasons it could give for ignorance. It is the business of all to know the progress of events; and so, as it is the duty of all to understand the laws, it is required of the architect, and of whoever gives an opinion upon architecture, that they should be familiar with all that has transpired in the progress of invention.—But returning from this digression, and without obstinately persisting in an objection to the use of square columns in the particular case of the Assize Courts, where much might be adduced in favour of the architect’s adoption of them, and not forgetting that an example may be found of the use of a square column even in Athens, the use of *angle pilasters* of the kind above referred to, is foreign to the principle of Grecian architecture. They may be found in works of late date, no doubt, and are so in those of the age of Pericles; in the Temple of Theseus the antæ are returned of equal diameter on each face; but the principal was the reverse. Breaks through the whole height seem to have been introduced expressly to prevent any assimilation with columns, and with the same object their capitals were always different.

Time did not allow the writer to see the interior of the building, or even any thing more than the principal fronts. If each of these is, as we were told, what ecclesiologists call a “show front,” and that there are many windows in the other, it might be ground of objection with those who deem that windows are things forbidden in Grecian architecture. Certainly, though temples had none, assize-courts must have. But, if the fact be as stated, whether convenience has been interfered with to make a building which shall be Grecian in appearance, as well as in principle, or not, we have no opportunity of knowing, nor dare we hazard a hasty opinion as to the management of apertures for illumination, in any modern adaptation of Grecian architecture. We only know that this question, and that general one, of the extent to which the choice of a style obliges us to enter into its associated characteristics, peculiar to the time, nation, or religion, and foreign to those of ourselves, is matter for serious deliberation. Few will now be found to go the whole extent of advocating a complete resuscitation of things foreign to our own habits and condition; but few are entirely without such trammels, and none have any conception of the complete revolution which may occur in architecture ere it becomes as much a reflection of knowledge and civilization at this epoch, as it has been at other periods.

The state of the art now must be matter of regret to all professors, who practise it with any feeling of its proper use as art, following in a track of which reason most often suggests the error, yet shrinking from the labour which a complete research into principles would require. Something like the consideration, devoted by Burke and other writers on *The Beautiful*, is now needed, and an arrangement of the materials which the industry of late years has collected, so to extract from such principles as are peculiar to styles, those which may usefully govern the forms of modern art, to the end that we may exchange the concurrent use in buildings of similar purpose, of antagonistic principles, for a different method dictated by reason, and not by whim. Few are able to conceal from themselves the insufficiency of the reasons for the preference of any one style over another; and the end which has manifestly to be brought about in art is, that whatever character has been imparted to a design, should be capable of being supported by argument. Thus, confidence in the propriety of the course adopted will be possessed, a feeling unknown to these days, and the inventive faculty, however influenced by proper rules, will not be prevented by the fear of an invention being construed into ignorance of style.

Returning to the notice of Liverpool—in Castle-street a new building is in progress, for the Branch Bank of England, but it was not sufficiently far advanced to see any thing more than that the principal front would have four Doric columns between rusticated piers at the angles. Its character marks it as one of Mr. Cockerell’s. Another building is in progress next to it, for the Commercial Bank, but the design has no great merit; the basement, in particular, is deficient in that requisite of anidity which should always characterize rusticated work. The architect is Mr. Coningham. In Fenwick-street, there have been several new buildings, and they are generally of some merit: they are in the Italian style. A Catholic church is also in progress near Ilington, and in the same neighbourhood in the Collegiate Institution, in the late Gothic style, which, being by the architect of the Assize Courts, would afford us an illustration, were one wanting, of the curious state into which the practice of architecture has fallen. Many instances have occurred of an architect designing in two different styles, even in times in which such an occurrence would not be suspected by many, but at no period has it been the *system* to practise in every style; moreover, it is a system in which we are all implicated.

Any architect much engaged in the construction of warehouses, would do well to visit Manchester and Liverpool, where good design and sound construction seem to be united in such buildings. Of the former town, we shall have again to speak. In Liverpool, the experience of several large fires has led to the use of fire-proof construction in all warehouses lately built. Iron doors are almost universal, and for the windows, in place of casings, it is not uncommon to find sliding doors of iron, which is further employed in the form of a quarter of a sphere, in place of the old penthouse covering to the hoist, above tiers of door-cases, and for many other purposes to which it was scarcely ever applied till lately. But the warehouses at the Albert Dock are certainly the warehouses, *par excellence*, of Liverpool. They extend round the four sides of the dock, the front wall, which is of four bricks thick, being supported upon arches, springing from iron columns. These columns, which stand close to the edge of the masonry forming the dock, are of Doric character, and are four feet in diameter at the base. Thus there is a large area, conveniently situated for landing goods, and for hoisting them into the different stories of the warehouse. The floor above this ground story is wholly supported by similar iron columns, of which those in the range next the first mentioned, are three feet in diameter. The aperture in the floors for raising the goods is formed by an iron frame, to receive the fire-proof arches. It would be difficult to find a building in London, having the appearance of solidity and strength found in these warehouses. This arises chiefly from the manner in which the brickwork is executed, which is in a style quite unknown to London workmen. The bricks are considerably larger every way than the kinds usually employed, in length measuring 9½ inches.

The large block of commercial chambers called “The Tower Buildings,” in the old churchyard, erected from the designs of Mr. J. A. Pictou, have been already described in this journal. Crescent Chapel Schools, by the same architect, of which we gave an engraving some time ago, are now finished, and look very well.

Of the landing-stage, designed by Mr. Cubitt, and built upon pontoons of iron, our readers have no doubt heard. It is an improvement upon the old barges, such as are constantly the occasion of accidents in the Thames, but the bridge to the quay not being completed, it is, of course, deficient in some of the most important improvements which are expected. A good working contrivance is wanted more in these than in the stage itself. Something which we at first took to be the “mysterious machine” already noticed in *The Builder*, was explained to be a girder for one of these bridges; but though it had the outward configuration, it was so different to most girders we had seen before, that we dare not vouch for the fact. It appeared to be either made of, or covered with, boiler plate, fastened by rivets.

The station of the Manchester and Liverpool Railway has much altered its appearance. A larger area has had to be gained by removing the rock, and thus shortening the tunnel; and a church, which now stands near the edge of the excavation, will, it is said, have to be taken down. We also heard that there was some intention of removing the façade of the station, which can hardly have been built ten years. A new tunnel to the north end of the docks, is also in progress.

SANATIVE REFORM.

PROGRESS OF THE MOVEMENT.

In a vast metropolitan concentration of human life like ours, in which occurs a whole sixth part of all the waste of health and life in the three United Kingdoms, and in which, from amongst 2,000,000 people, nearly 60,000 die every year—900 every week—one every tenth minute—the mere destruction, deliberate, avoidable, and murderous, though it be, of 10,000 of these every year—200 every week—one every hour, by means of municipal poison alone, insidiously administered along with the air which the doomed ones breathe till they breathe no more, may, by comparison, at first glance, seem to be a matter of minor import; yet, if we estimate the value of a single life at the amount of the popular outcry created by the scarcely more deliberate, though more designed, destruction of that one life by domestic poison, not more insidiously administered along with the food that he eats, or the fluids that he drinks,—and which ought both of them to co-operate with the air that he breathes,—for the sustenance of the life thus valued,—what a mighty and eternal outcry ought to rend the welkin and the walls of every city, town, and village in the empire till an end be for ever put to this now too well recognised and wholesale system of manslaughter,—and so, in the course of years, the precious lives of hundreds of thousands of fellow-beings be saved to a good old age, the only natural, and, as such, unavoidable cause of death. But silent as the grave to which this monstrous evil leads have been the voices of the people at large, even while their more enlightened brethren were attesting, proving, and exhorting, in this noble cause, till now that the feeling and the fears of the community are really roused, and the outcry does begin in earnest to be not merely audible, but in *crescendo* towards a simultaneous and thundering appeal to our brain-new, and let us hope, in a sanative sense at least, *clear sleeping* legislators, and that too in the articulate and intelligible form of what we trust will prove, in effect, an irresistible demand for this one grand axiom of the day,—the all comprehensive sanative reform in all its cognate ramifications; and in anticipation of which demand, we rejoice to perceive so many of the local municipal, parochial, and other authorities now hesitating themselves, too, in earnest, with the purpose of ‘setting their houses in order,’ or rather,—with the birch at length in terror hanging over their devoted heads,—reluctantly